

DANCING W/SKINHEADS
& OTHER BIBLE STUDY TOPICS

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ILLUSTRATIONS
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LAYOUT & DESIGN
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JOHN EDWARD CHAYA
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OTHER BOOKS BY DAVID PIERCE

Invitation To The Lion's Den (1998)

Rock Priest, German Edition, Dynamis Verlag (1995)

Rock Priest, UK Edition, Kingsway Publications (1993)

Rock Priest, Polish Edition, Wydawnictwo, Rockowy Kaplan (1998)

Dancing w/Skinheads und Andere Bibelarbeiten,
German Edition, Asaph (1998)

DANCING WITH SKINHEADS AND OTHER BIBLE STUDY TOPICS.
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PREFACE

One of the most popular bands in Poland invited our band, No Longer Music, to go on tour with them. I had led the singer to Christ and he had asked, “Would you like to come and tour with us and tell people about Jesus after the concerts?”

When you are playing before an audience that hates Christians, you have to do many crazy things to get their attention. Sometimes in our concerts we have a wall on the stage painted with a picture of people being pushed up against a fence at a soccer match in Liverpool, England. The wall is lit up by a red spotlight and the rest of the stage is dark. This creates an eerie and strange atmosphere. The band is off to the side playing weird music to enhance the atmosphere.

I creep onto the stage through the stage smoke and get directly behind the wall wearing a gas mask and carrying a chain saw. Attached to the chain saw is my wireless microphone. As the band starts into a song, I start the chain saw and rev it up while I am still behind the wall.

At this point, the crowd goes completely nuts, because they think this is the best music they have ever heard. I start to cut through the wall with the chain saw, which makes the crowd even more crazy. Then I go to the front of the stage, I hold the chain saw up in the air and continue to rev it while a guy in our band, who looks like a vampire (he looks like a vampire without even trying, which is really cool, when you think about it) and is wearing a black cape, comes and takes away the chain saw. I take off my gas mask and the concert starts.

We have a big screen at the back of the stage where we project the words to our songs. I sing,

*we say evil systems are still in control
How can you have a future when there is still no place to go
Join the revolution
Take it to the streets
We're not going to do it by throwing rocks at police
I say and Jesus says
The only way to peace is through love instead.*

The audience is thinking this is so cool, and they are getting into it more and more. Then we do this anti-gun song, and we communicate this one by shooting the band. I have a gun — it's a real gun — but we put blanks in it. First I shoot the guitarist, then I shoot the drummer, then I shoot the bass player, then I shoot myself. The vampire guy comes back and ties the bass player's legs with ropes and they hang him up upside down. We play the next song while he's hanging there.

We keep going on into the concert until we get to the part where we re-enact a modern day crucifixion and resurrection of Jesus. I want to portray the horror of the cross, and you have to understand that this is on a secular concert tour — not in churches. I want to show that the cross is not a cliché, that it is not a beautiful piece of jewelry that we hang around our necks. How are we supposed to understand what it meant for Jesus to die for us on the cross when it has become this beautiful religious symbol? The cross was an instrument of humiliation and torture. It was offensive, not beautiful. The cross was a terrible thing.

So, on stage we have this crucifixion, but we don't use a normal type of cross. We have a crown of thorns with blood capsules on it so I am covered in blood to show the horror of the cross. I'm put in this coffin while the person who represents the devil sings about how he won, how he killed God's son. Following this, there is an earthquake and then the resurrection — I come out of the coffin.

At a particular concert in Poland, when I came out of the coffin, I tried to explain to the people what they had just seen. They were not happy about it, because when you lift up Jesus in a place where Satan has normally been able to say what he wants, there is a reaction. I knew when I was speaking that it was with God's authority. I knew it was tangible — I could feel it. But you stir up many things when you do that.

There was a group of neo-Nazis in front who were shouting as loudly as they could, "Go home, go home." All these other people were screaming and shouting, too. I was shouting through a big PA at the amphitheater in order to be heard over the screaming people — that was how much they were yelling at us. I explained to them what they had seen and how they didn't have to believe lies anymore, that there is a personal God who cared about them.

God is not an impersonal force. He is a Father with a broken heart. He is passionate. Our feelings count, our suffering counts, and it is important what happens to us because God is personal. Then I talked about the wall that we've created between us and God, so he sent his little boy to come, to suffer and to die. I told the audience that we had just showed them that on the stage. But, I told them, the good news was that Jesus rose from the dead, and if they wanted to know Jesus, for them to come up to the stage.

Now remember, we were doing this on a secular tour, so it was really weird to do something like this. Nazis were screaming, people were shouting, and people came up and literally filled the stage. While they were doing this, a drunk also came up on the stage and mocked everyone who had come up. So, not only did they have to fight their way up to the stage, but then they were laughed at by this drunk guy. We did what we call a "reverse altar call," and someone helped him off the stage.

During this tour we saw eight-hundred kids respond like this. One-hundred-forty came to a Jesus Camp where we spent five days with these kids from the secular festival. For these five days we taught about what it means to follow Jesus, what it means to give him everything. We also helped to start Bible Study groups throughout the country.

It is an incredible time we live in, and I'm just overwhelmed by the harvest. People are so open. Everywhere I go it's the same. It doesn't matter what kind of group; there is an incredible spiritual hunger today.

But at the same time, today is the day of the phony radical. For many people, being radical today is defined by the slogans we wear on our clothes or music we listen to on our stereos. I believe this is the day where we need true revolutionaries and true radicals. We don't need to join the rest of the world and be this phony kind of revolutionary. If there were ever a time when we needed true revolutionaries, it is today. And to be truly revolutionary is to be like Jesus.



DEDICATIONS

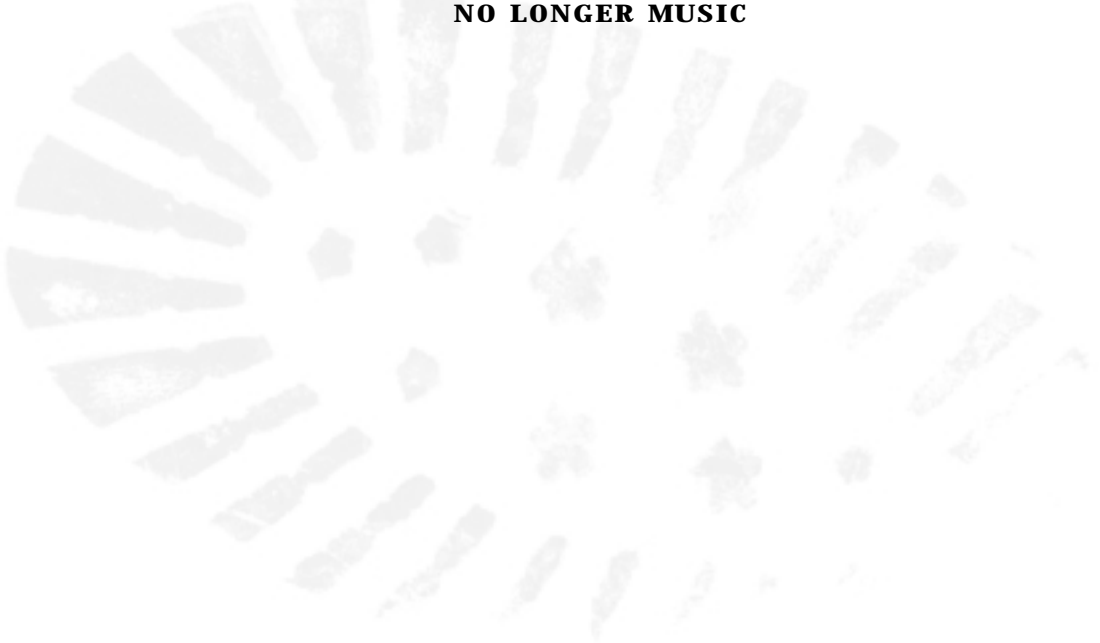
This book is dedicated to all of the incredible people God has given me the privilege of working with on our international team: Ken & Lynley Green, Hayden & Damaris Kingdon, Jon & Liz Rush, Ton Snellaert, Sean Clancy, Justine Kingdon, Shae Elliot and Steve & Becky Knight.

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Lastly thanks to my wife, Jodi, who gives me the courage to get out of bed every morning and my sons, Aaron and Ben.



NO LONGER MUSIC





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